PRIMITIVE ART

AFRICAN OCEANIC AMERICAN INDIAN
PACIFIC NORTHWEST COAST
and
PRE-COLUMBIAN ART

Duplicates from the Collection of
GOVERNOR NELSON A. ROCKEFELLER
and the
MUSEUM OF PRIMITIVE ART

Public Auction
Thursday · May 4 at 1:45 p.m.
[SALE NUMBER 2559]
PRICE $1 • BY MAIL $1.50

PARKE-BERNET GALLERIES · INC
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1967

SALE NUMBER 2559
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AMERICAN INDIAN
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MUSEUM OF PRIMITIVE ART EXHIBITIONS

1.	*Selected Works from the Collections: Stone Sculpture*	February 20th-May 19th, 1957
2.	*Selected Works from the Collection*	May 29th-October 20th, 1957
2A.	*Recent Acquisitions*	September 11th-October 25th, 1957
3.	*Selected Works from the Collection*	October 30th, 1957-February 9th, 1958
4.	*Selected Works from the Collection: Art of Ancient Peru.*	February 19th-May 18th, 1958
4A.	*Loan from the Eugene Berman Collection*	April 12th-August 3rd, 1958
4B.	*The Necklaces of a Navajo Chief*	August 3rd, 1958-January, 1959
4C.	*Selected Works*	October 29th, 1958-January, 1959
5.	*African Sculpture Lent by New York Collectors*	May 28th-October 19th, 1958
5A.	*An Ivory Mask from Benin*	September 17th-September 28th, 1958
6.	*Pre-Columbian Gold Sculpture*	October 29th, 1958-February 8th, 1959
6A.	*The Latest Ife Finds*	October 29th-December 2nd, 1958
6B.	*African Throwing Knives*	December 2nd, 1958-February 8th, 1959
7.	*Sculpture from Three African Tribes: Senufo, Baga, Dogon*	February 18th-May 10th, 1959
7A.	*Selected Works*	February 18th-September 6th, 1959
8.	*Stone Sculpture from Mexico*	May 20th-September 6th, 1959
8A.	*Benin Bronzes*	May 20th-September 6th, 1959
9.	*The Art of Lake Sentani*	September 16th, 1959-February 7th, 1960
10.	*Queens and Antelopes: Bambara Sculpture from the Western Sudan*	February 17th-May 8th, 1960
10A.	*Works from the Permanent Collection*	February 17th-September 11th, 1960
11.	*The Lipchitz Collection*	May 18th-September 11th, 1960
11A.	*Works from the Permanent Collection*	May 18th-September 11th, 1960

12.	*Three Regions of Melanesian Art*	September 21st-November 13th, 1960
12A.	*Works from the Permanent Collection*	September 21st, 1960-May 5th, 1961
13.	*The Raymond Wielgus Collection*	November 23rd, 1960-February 5th, 1961
14.	*Art Styles of the Papuan Gulf*	February 14th-May 5th, 1961
15.	*Traditional Arts of Africa's New Nations*	May 17th-September 10th, 1961
15A.	*Works from the Permanent Collection*	May 17th-July 9th, 1961
16.	*Figure Sculpture from Polynesia*	July 19th-December 31st, 1961
17.	*Art of Ancient Mexico*	September 20th-November 19th, 1961
18.	*The Roy Sieber Collection: Sculpture of Northern Nigeria*	November 8th-December 31st, 1961
19.	*Two Private Collections: Gertrud A. Mellon and René d'Harnoncourt*	November 29th, 1961-February 11th, 1962
20.	*Recent Acquisitions from Africa and the Americas*	January 23rd-July 1st, 1962
21.	*Gods with Fangs: Chavin Civilization of Peru*	February 21st-May 6th, 1962
22.	*Four Sculptures Acquired from the Collection of the Late Sir Jacob Epstein*	April 18th-July 1st, 1962
23.	*Sculpture from the Pacific*	May 16th-November 11th, 1962
24.	*Native Angola: A Pictorial Survey*	July 11th-November 11th, 1962
25.	*Art of the Asmat, New Guinea: the Michael C. Rockefeller Collection*	September 11th-November 6th, 1962
26.	*The John and Dominique de Menil Collection*	November 21st, 1962-February 10th, 1963
27.	*Senufo Sculpture from West Africa*	February 20th-May 5th, 1963
	I. Art Institute of Chicago	July 12th-August 11th, 1963
	II. Baltimore Museum of Art	September 17th-October 27th, 1963
28.	*The Robert and Lisa Sainsbury Collection*	May 15th-September 8th, 1963

29.	*Works from the Permanent Collection*	
	Textiles of Ancient Peru	May 15th-September 8th, 1963
	Sculpture of Middle America	June 21st-September 8th, 1963
30.	*Sculpture of Primitive Peoples: Recent Acquisitions 1963*	September 18th-November 10th, 1963
31.	*Art of Empire: the Inca of Peru*	November 20th, 1963-February 2nd, 1964
32.	*Works from the Permanent Collection: Peru*	November 20th, 1963-May 10th, 1964
33.	*Seafarers of New Guinea: Art of the Massim Area*	February 11th-May 10th, 1964
34.	*Paintings of Primitive Art by Michel Covarrubias from the Luis de Hoyos Collection*	February 11th-May 10th, 1964
35.	*Masterpieces from the Americas*	May 20th-November 11th, 1964
36.	*African Sculpture in the Collection of Jay C. Leff*	November 25th, 1964-February 7th, 1965
37.	*The Jaguar's Children: Pre-Classic Central Mexico*	February 17th-May 9th, 1965
38.	*Masterpieces from the South Seas in the Collection of the Museum of Primitive Art*	May 19th-October 3rd, 1965
39.	*Ancient Peruvian Textiles from the Collection of the Textile Museum, Washington, D.C.*	October 12th-November 14th, 1965
40.	*The Clark and Frances Stillman Collection of Congolese Sculpture*	November 24th, 1965-February 6th, 1966
41.	*Tikal 1965-1966: Excavations in Maya Guatemala*	February 16th-April 17th, 1966
42.	*African Sculpture from the Museum's Collection*	April 28th-June 5th, 1966
43.	*The World of Primitive Art*	July 12th-September 11th, 1966
44.	*Techniques and Materials of Primitive Art*	July 22nd-October 23rd, 1966
45.	*Masks and Sculpture from the Collection of Gustave and Franyo Schindler*	November 2nd, 1966-February 5th, 1967

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[3]

PHOTOGRAPHS BY CHARLES UHT

AFTERNOON SESSION

Thursday · May 4, 1967 at 1:45 p.m.

CATALOGUE NUMBERS 1 TO 223

AFRICAN ART

MALI

1. DOGON WOODEN STOOL LEG *Ibi Village*

Stool leg of convex cylindrical form, carved in relief with the figures of a man with upstretched arms, and a crocodile. *Height* 17½ *inches*

Note: This piece was obtained from a rock shelter sanctuary, near Ibi Village.

Provenance:

J. J. Klejman, New York.

Exhibited:

M. P. A. 7, no. 16, (ill. in cat.).

2. DOGON WOODEN DANCE MASK

Dance mask of abstract zoomorphic form, pierced with two square holes, with protruding eyes, forward-curving horns, and the edges pierced for attachment.

Height 20⅝ *inches*

3. DOGON WOODEN SHOULDER AXE

Shoulder axe with slender haft, the upper half and blade fixture carved in relief with two bearded figures, with a diminutive figure below. *Height* 21½ *inches*

[See illustration]

4. DOGON WOODEN FEMALE FIGURE

Standing female figure on a small base, with slightly bent legs, arms held loosely at the sides of her slender body, and with a large head with narrow face; metal rings suspended from the nose, mouth and semi-circular lug ears, and with a tack inserted into the stomach. *Height* 18⅜ *inches*

[See illustration]

5. Bambara Wooden Stool

Wooden stool with small circular seat and base, and supported by four attenuated male and female figures with their arms upstretched, and engraved with linear designs. *Height* 24⅜ *inches*

Exhibited:

The Century Association, New York, *Primitive Sculpture from the Collection of Nelson A. Rockefeller,* 17th January—1st March, 1953

6. Bambara Wooden Head of an Antelope

Head of an antelope of attenuated form, with long pointed ears, slightly open mouth, and tall horns. *Height* 38⅜ *inches*

7. Bambara Wooden Flute

Flute of flaring cylindrical form, with raised diamond-shaped mouth-piece, and surmounted by the head of a woman with stylized face and pierced crescentic coiffure; the lower edge bound with cloth. Has stand. *Height* 26 *inches*

8. Pair Bambara Wooden Headdresses *Bamaké Region*

Dance headdress (*chi-wara*) in the form of a roan antelope on a rectangular base, with backward-pointing grooved horns, pointed ears and tail, riveted neck, the body engraved with linear designs, and with shells and cord suspended from the ears and nostrils; and a female antelope, similar. *Lengths* 22 *and* 23½ *inches*

Exhibited:

M. P. A. 10, nos. 23 and 24

9. Bambara Wooden Female Figure

Standing female figure on a circular base, with slightly bent legs, arms held loosely to the sides, stylized head of triangular shape, and large semi-circular ears; engraved with geometric designs. *Height* 19⅛ *inches*

[10]

10. Bambara (Koré) Wooden Mask
Koré Society mask in the form of the head of an antelope with cubistic features, ridged and pointed nose, domed forehead, short backward-curving horns, and tall ears; with cowrie shell and wooden pendants suspended from the tips of the ears.
Height 17¾ *inches*

Cf. Wingert, pl. 6

[See illustration]

[11]

11. Bambara Wooden Dance Headdress
Dance headdress (*chi-wara*) in the form of the head and neck of a stylized antelope on a pierced mound base, with curving grooved horns, backward-pointing ears, and an elaborate double-tiered openwork mane engraved with criss-cross motives.

Height 22½ inches

[See illustration]

12. Bambara Wooden Dance Headdress
Dance headdress (*chi-wara*) in the form of a stylized antelope above another animal on a rectangular base, with pointed ears, openwork mane, and tall forward-curving horns; surmounted by a seated femal figure with slender face, and grooved and plaited horns; surmounted by a seated female figure with slender face, and grooved and plaited coiffure; ornamented with cowrie-shells, beads, and fibre attachments.

Height 18¾ inches

[13]

[14]

13. Bambara Wooden Dance Mask *Wassola Village*
Dance mask in the form of the head of an antelope, with slender face, open rectangular mouth, pierced circular eyes, tall pointed ears and inward-curving horns; the edges pierced for attachment, and with raffia suspension. *Height* 25¾ *inches*

[See illustration]

14. Bambara (N'Tomo) Wooden Mask
Initiation mask with pierced eyes and mouth, and surmounted by seven pointed projections; decorated overall with latex, cowrie-shells and kise seeds.
Height 19¾ *inches*

[See illustration]

15. BAMBARA WOODEN DANCE HEADDRESS *Kenedougou Region*

Dance headdress (*chi-wara*) in the form of a roan buck on a rectangular base, with tall curving and grooved horns, upright ears, elaborate openwork mane, and engraved with circle motives; the face set with metal plaquettes. *Height* 49⅛ *inches*

Exhibited:

M. P. A. 10, no. 34, (ill. in cat.)

St. Paul Gallery, St. Paul, Minnesota, *Africa—Images and Realities*, 12th June-2nd September, 1962

The Rockefeller Institute, New York, *West African Art*, October—December, 1964

Albany Institute of History and Art, Albany, New York, *Our Patrons of Art Collection*, 28th January—28th February, 1966

[See illustration]

16. BAMBARA WOODEN DANCE HEADDRESS *Kenedougou Region*

Dance headdress (*chi-wara*) the pair to the preceding, in the form of a female antelope with a male fawn on her back; the mother with upright horns engraved with spiralling, beads suspended from the ears, metal eyes, and carved overall with geometric designs; the fawn with triangular-shaped head, pointed ears and horns, and an openwork mane; on a pierced rectangular base. *Height* 44½ *inches*

Exhibited:

M. P. A. 10, no. 35, (ill. in cat.)

St. Paul Gallery, St. Paul, Minnesota, *Africa—Images and Realities*, 12th June 2nd September, 1962, (ill. in cat.)

African-American Institute, New York, 14th September, 1964—11th February, 1966

[See illustration]

[15]

[16]

17. BAMBARA WOODEN FEMALE FIGURE *Bougouni Region*

Female ancestor figure, seated on a mound base and holding a child to her, with attenuated features, narrow face, and engraved with body and facial scarifications; with a crested and plaited coiffure. Has stand. *Height 46½ inches*

Exhibited:

M. P. A. 10, no. 59, (ill. in cat.)

Katonah Gallery, Katonah, New York, *Primitive African Sculpture*, 12th February—24th March, 1961

I.B.M. Gallery, New York, *Significant Forms*, July, 1961

Indiana University, Bloomington, Indiana, *African Sculpture*, 28th September—19th October, 1961

William Rockhill Nelson Gallery, Kansas City, Missouri, *The Imagination of Primitive Man*, 18th January—25th February, 1962

Wadsworth Athenaeum, Hartford, Connecticut, *West African Sculpture*, 25th September—3rd November, 1963

M. P. A. 42

M. P. A. 43

[See illustration]

18. MALINKE WOODEN FEMALE FIGURE
Standing female figure on a circular base, with short legs and hands held to her thighs, neck of rectangular section and stylized dome-shaped head; engraved with areas of linear designs. *Height* 13⅝ *inches*

UPPER VOLTA

19. MOSSI WOODEN DANCE HEADDRESS
Headdress in the form of the janus fore-quarters of an antelope with rectangular projection between them, carved with linear and criss-cross motives, with white painted decoration; with plaited cord, yellow beads and cloth suspended from the pierced base. *Height overall* 15¼ *inches*

Exhibited:

Art Institute of Chicago, Chicago, Illinois, *The Traditional Sculpture of Africa*, 12th October-12th November, 1961

GUINEA

20. BAGA (ELEK) WOODEN HEAD
Ritual figure (*anok*), with ridged columnar base, tall neck, narrow elongated face, with crested and grooved coiffure, backward-pointing ears, and projection at the back of the head. Has stand. *Length* 31⅝ *inches*

Note: These heads are said to be carried by the members of the Simo Society at grain threshing dances held after harvest; they are also taken to funerals of members of the Society.

Exhibited:

M. P. A. 7

M. P. A. 15, no. 65, (ill. in cat.)

Art Institute of Chicago, Chicago, Illinois, *The Traditional Sculpture of Africa*, 12th October-12th November, 1961

[See illustration]

SIERRA LEONE

21. MENDE WOODEN DANCE HEADDRESS
Headdress of helmet form and carved with panels of linear and semi-circular designs; surmounted by the head of a woman with tall ridged neck, grooved eyelids, and plaited coiffure. *Height* 30¾ *inches*

IVORY COAST

22. SENUFO (KORUBLA) WOODEN DANCE MASK
Helmet mask in the form of a warthog, with open bared mouth, backward-curving tusks, pointed ears and long horns; surmounted by the figure of a bird, and engraved with areas of linear design. *Height* 35⅜ *inches*

Exhibited:

The Rockefeller Institute, New York, *West African Art*, October–December, 1964

23. SENUFO WOODEN MALE FIGURE *Central Region*
Standing male figure on a mound base, with short legs, attenuated body, and arms held to the sides of his stomach; with narrow face, cheek scarifications, large semi-circular ears, crested coiffure, and wearing neck pendant, armbands, bracelets and garters. *Height* 8⅞ *inches*

[24]

24. SENUFO (KORUBLA) WOODEN DANCE MASK
Korubla Society mask of helmet janus form, combining the attributes of a warthog and a human being with forward-curving tusks, open bared mouth, and upright pointed ears. Restored. *Length 23⅛ inches*

Exhibited:

M. P. A. 1, no. 21

M. P. A. 7, no. 6, (ill. in cat.)

Katonah Gallery, Katonah, New York, *Primitive African Sculpture*, 12th February-24th March, 1961

I.B.M. Gallery, New York, *Significant Forms*, July, 1961

Art Institute of Chicago, Chicago, Illinois, *The Traditional Sculpture of Africa*, 12th October-12th November, 1961

Colby College, Waterville, Maine, *New Discoveries in West African Art*, 4th March-30th March, 1962

Wadsworth Athenaeum, Hartford, Connecticut, *West African Sculpture*, 25th September-3rd November, 1963

El Paso Museum of Art, El Paso, Texas, *One World*, 12th March-15th May, 1966

Cf. Goldwater, no. 58

25. PAIR SENUFO WOODEN RHYTHM POUNDERS *San, Northern Region*
Male and female standing figures, with slightly bent legs, slender bodies, waisted angular arms with armbands, and holding implements in their right hands, the female with abdomen, breast and facial scarifications; both figures with elaborate openwork headdresses, the male in the form of a disc centred by the silhouette of a reptile, the female in the form of an animal with geometric features and forward-curving tail; traces of painted decoration. Have stands. *Heights* 38⅛ *and* 45⅝ *inches*

Exhibited:

M. P. A. 15, nos. 42 and 43, (ill. in cat.)

Art Institute of Chicago, Chicago, Illinois, *The Traditional Sculpture of Africa*, 12th October-12th November, 1961

Colby College, Waterville, Maine, *New Discoveries in West African Art*, 4th March-30th March, 1962

M. P. A. 27, nos. 55 a and b

Art Institute of Chicago, Chicago, Illinois, 12th July-11th August, 1963

Baltimore Museum of Art, Baltimore, Maryland, 17th September-27th October, 1963

The Rockefeller Institute, New York, *West African Art*, October-December, 1964

Arnot Art Gallery, Elmira, New York, *The Art of Black Africa: Past and Present*, 19th January-4th February, 1965

First World Festival of Negro Arts, Dakar, Senegal, *Traditional African Art*, 1st April-24th April, 1966, cat. no. 372, (ill. in cat.)

Grand Palais, Paris, *Traditional African Art*, 1st June-20th August, 1966

Mary Washington College, University of Virginia, Fredericksburg, Virginia, The *Sculpture of Primitive Peoples*, 23rd October-11th December, 1966, cat. no. 14

[See illustration]

26. BAULE WOODEN HEDDLE PULLEY
Heddle pulley surmounted by the head of a man, with neck and facial scarifications, plaited and grooved beard and coiffure, and cowrie-shaped eyes; the arch of the bobbin carved with linear and dentate designs. *Height* 9½ *inches*

Exhibited:

Rhodes National Gallery, Salisbury, Southern Rhodesia, *One Hundred Masterpieces of Ancient African Sculpture*, 1st August-30th September, 1962

[25]

[25]

27. Baule Wooden Mask

Dance mask in the form of the head of a buffalo (*guli*), with open mouth, circular face with concave cheeks and protruding eyes, and inward-curving grooved horns; black and white painted decoration. *Height* 34⅜ *inches*

Provenance:

Paul Guillaume Collection

Webster Plass Collection

Exhibited:

M. P. A. 1.

Art Institute of Chicago, Chicago, Illinois, *The Traditional Sculpture of Africa*, 12th October-12th November, 1961

Colby College, Waterville, Maine, *New Discoveries in West African Art*, 4th March-30th March, 1962

State University College, Brockport, New York, *Art of Africa*, 17th July-30th July, 1963

Washington Museum of African Art, Washington, D.C., *Traditional African Art*, October, 1964-January, 1966

El Paso Museum of Art, El Paso, Texas, *One World*, 12th March-15th May, 1966

[28]

28. Baule Wooden Group
Seated figures of a man and woman on a stool and grooved base, with slender features, forehead scarifications, grooved chokers, and knopped and grooved coiffures.
Height 22 inches

Exhibited:

The Stamford Museum and Nature Center, Stamford, Connecticut, 1st May-30th May, 1965

[See illustration]

GHANA

29. ASHANTI WOODEN STOOL
Stool with rectangular base, pierced concave seat, and stem in the form of two stylized leopards with engraved circular motives. *Length* 22 1/8 *inches*

Exhibited:

Katonah Gallery, Katonah, New York, *Primitive African Sculpture*, 12th February-24th March, 1961

30. ASHANTI BRONZE WEIGHT
Weight in the form of an execution scene, with the figure of a Chief seated on a canopied throne with attendant figures by his side, and holding a large knife in his right hand; with a kneeling figure before him, and a group of figures with knives, staffs and drums about the captive; on a rectangular base.
Length 4 7/8 *inches*

31. ASHANTI WOODEN MASK
Large mask of abstract female form, composed of a triangular motif carved with diagonal lines, surmounted by a flattened circular projection similarly decorated; black and white painted decoration. *Height* 61 *inches*

[See illustration]

NIGERIA

32. Yoruba (Gelede) Wooden Dance Mask
Mask of helmet form, with cheek and forehead scarifications, pierced eyes, and domed coiffure carved in relief with a grooved motif; traces of painted decoration.
Height 11⅞ *inches*

33. Ibo Wooden Mask
Mask with narrow pierced eyes, short nose and large mouth, with grooved and plaited coiffure, and the edges pierced for attachment; brown, black, red and white painted decoration.
Height 10⅝ *inches*

34. Ibo Wooden Mask
Wooden mask of oval form with pierced lozenge-shaped eyes, small mouth and nose, triangular-shaped eyebrows, and small engraved beard; surmounted by a ridged and domed headdress, with traces of painted decoration, and the edges pierced for attachment.
Height 14 *inches*

CAMEROONS

[35]

35. Bamum Wooden Chair
Chieftain's chair with circular seat, the base in the form of three openwork friezes of heads, and the back with similar motives and leopard arm-rests; with traces of painted decoration. *Height* 38⅛ *inches*

[See illustration]

GABON

36. Bakota Wooden Reliquary Figure

Reliquary figure (*mbulu-ngulu*) sheathed overall with copper and brass, with ovular concave face, triangular nose and narrow eyes, side flanges with downward-pointing projections, and a lunate coiffure; decorated in *repoussé* with areas of geometric motives, and with a geometric design in relief at the back of the head. Has stand.

Height 23¾ inches

Exhibited:

M. P. A. 2, no. 25

Trenton State College, Trenton, New Jersey, *African Week-African Society*, 6th April-14th April, 1959

City College of New York, New York, *Primitive Art*, 16th September-16th October, 1959

Indiana University, Bloomington, Indiana, *African Sculpture*, 28th September-19th October, 1961

Oakland University, Rochester, Michigan, *Primitive Art*, 3rd October-31st October, 1963

The Stamford Museum and Nature Center, Stamford, Connecticut, 1st May-30th May, 1965

Cf. Wingert, pl. 69

Cf. Trowell, fig. 39

[See illustration]

[36]

CONGO

37. Baboma Soapstone Female Figure

Maternity figure (*Ntadi*) in the form of a cross-legged female figure holding a child to her right breast, wearing a necklace, single strand choker, and cylindrical head-dress. *Height* 14¼ *inches*

Literature:

Robert Goldwater, *Traditional Art of the African Nations in the Museum of Primitive Art*, New York, 1961, pl. 72

Exhibited:

M. P. A. 15, no. 79, (ill. in cat.)

Art Institute of Chicago, Chicago, Illinois, *The Traditional Sculpture of Africa*, 12th October-12th November, 1961

[See illustration]

38. Bakongo Wooden Fetish Figure

Standing female figure with large feet, arms held to the stomach, and rounded facial features, with semi-circular lug ears, slightly open mouth, and close-set eyes; with a metal earring suspended from the right ear, and traces of painted decoration.

Height 63⅜ inches

Exhibited:

Katonah Gallery, Katonah, New York, *African Sculpture*, 12th February-24th March, 1961

[See illustration]

[38]

[39]

39. Bayaka Wooden Dance Mask
Mask with long handle, ovular face with small mouth and protruding eyes, and forward-projecting coiffure; surrounded by a voluminous raffia cape, and surmounted by an elaborate cloth super-structure of ribbed openwork form; blue, red and white painted decoration. *Height overall 27 inches*

[See illustration]

40. Bakuba Wooden Cup
Vessel of globular form and carved overall with linear and circular motives; the handle with a curving terminal and carved with ropework and similar designs.
Length 14¼ inches

41. BAKUBA WOODEN VESSEL

Palm wine cup in the form of a human head with cylindrical neck and flaring base, with grooved neck choker, cheek scarifications, lozenge-shaped eyes, and coiffure engraved with criss-cross design; with small metal staples attached to the face, and the base with traces of red painted decoration. *Height 7¼ inches*

Exhibited:

University of Massachusetts, Amherst, Massachusetts, *Africa Below the Sahara,* 18th March-18th April, 1960

Smith College Museum of Art, North Hampton, Massachusetts, 18th April-8th May, 1960

Indiana University, Bloomington, Indiana, *African Sculpture,* 28th September-19th October, 1961

42. Bakuba Wooden Drum

Drum of ridged cylindrical form, with four openwork feet and a circular base, the whole carved with panels of geometric and interlacing linear designs, and the side carved in high relief with a standing male figure; skin attached. *Height* 39¾ *inches*

Exhibited:

The Century Association, New York, *Primitive Sculpture from the Collection of Nelson A. Rockefeller*, 17th January-1st March, 1953

Indiana University, Bloomington, Indiana, *African Sculpture*, 28th September-19th October, 1961

Oakland University, Rochester, Michigan, *Primitive Art*, 3rd October-31st October, 1963

[See illustration]

43. Bakuba Wooden Pipe

Pipe of slightly curving form, the bowl in the form of the head of a man with temple scarifications, grooved coiffure and zig-zag choker, the handle with flaring mouth-piece, and an area carved with interlacing strapwork and criss-cross designs. *Length* 12⅛ *inches*

44. Basonge Wooden Axe

Axe with cylindrical flaring haft and knopped finial, the handle set with metal studs and covered overall with snakeskin, with a flanged and flaring triangular blade; and a small ivory figure. *Heights* 4 *and* 16⅜ *inches*

45. Balega Ivory Spoon

Spoon with large shallow bowl and vertical sides, the openwork handle with notched edges. *Height* 6¾ *inches*

Exhibited:

St. Paul Art Center, St. Paul, Minnesota, *African Crafts*, 1963-1964 season

46. BALEGA IVORY FIGURE
Standing figure with short legs and arms held to the sides of his body, ridged neck, and a face simplified into two flat planes with medial ridge. Has stand.
Height 5⅛ *inches*

Provenance:

Paul Guillaume Collection

Exhibited:

The Century Association, New York, *Primitive Sculpture from the Collection of Nelson A. Rockefeller*, 17th January-1st March, 1953

[See illustration]

47. BALEGA IVORY MALE FIGURE
Standing figure with short angular legs, and arms held loosely to the sides of his body, the triangular zoomorphic face with long nose and rudimentary ears.
Height 5¼ *inches*

Exhibited:

The Tampa Art Institute, Tampa, Florida, *African Sculpture*, 10th November-30th November, 1960

[See illustration]

48. BALEGA IVORY FEMALE FIGURE
Standing female figure with short arms held loosely to the sides of her body, stylised facial features with concentric circle eyes, long nose, and small drilled holes in the forehead. Has stand.
Height 5⅝ *inches*

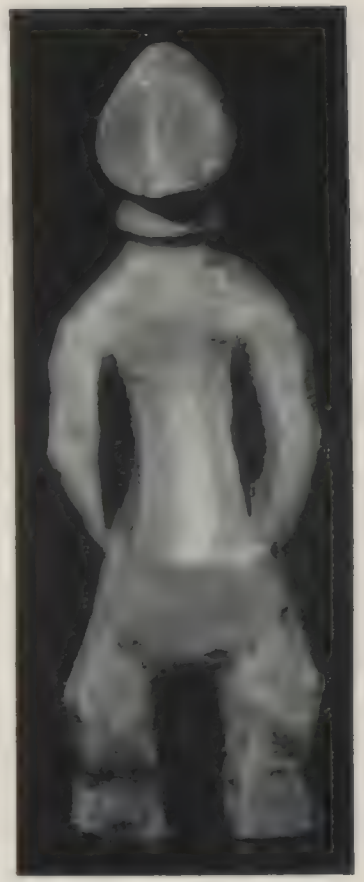
Exhibited:

Wilson College, Chambersburg, Pennsylvania, *Primitive African Art*, 2nd November-27th November, 1960.

Indiana University, Bloomington, Indiana, *African Sculpture*, 28th September-19th October, 1961

El Paso Museum of Art, El Paso, Texas, *One World*, 12th March-15th May, 1966

[See illustration]



[46]

[47]

[48]

ANGOLA

49. Gangela Wooden Staff
Staff of cylindrical form, terminating in the head of a woman, with slender face, close-set eyes, and grooved and plaited coiffure. *Height* 22⅛ *inches*

NORTHERN RHODESIA

50. Pair Barotse Wooden Bowls
Two bowls fitted one above each other, carved with bands of triangular motives infilled with grooving, and the upper bowl with a strap handle on the lid.
Height 12¼ *inches*

Oceanic Art

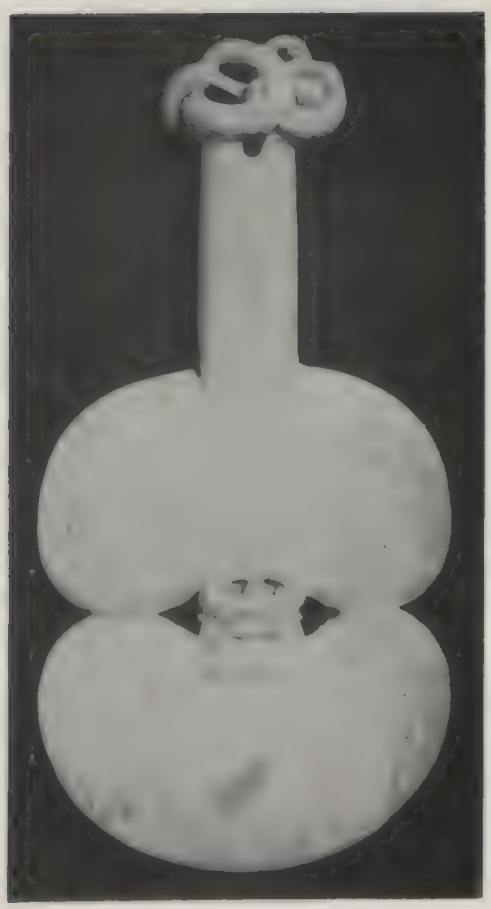
NEW ZEALAND

51. Maori Whalebone Mere
Mere of spatulate form, the tapering butt pierced for wrist attachment.
Height 11⅜ *inches*

52. Maori Whalebone Club
Club (*kotiate*) of flattened form, with round waisted blade pierced and carved in the centre with a typical grotesque face with extended tongue; the handle pierced for suspension, and surmounted by a grotesque head. *Height* 12⅝ *inches*

Exhibited:
M. P. A. 16, no. 4
Cf. Hamilton, fig. 32

[See illustration]



53. Maori Wooden Housepost

Housepost in the form of a seated figure on a mound base, with right hand to the stomach, left fore-arm broken, and large head surmounted by a rectangular projection: the face painted and elaborately carved with scrolling designs, with inlaid abalone shell eyes and grooved coiffure. *Height* 40 *inches*

54. Maori Wooden Spoon

Spoon with shallow ovular bowl, the handle in the form of the grotesque standing figure of a man, with short legs, arms held to his chest, protruding tongue, and carved with areas of dentate scrolling. *Height* 8⅜ *inches*

55. Maori Jade Heitiki

Neck ornament in the form of the stylized figure of a man, with the head tilted to the left, the arms akimbo, and the top pierced for suspension. *Height* 2⅞ *inches*

Exhibited:

M. P. A. 38, no. 57

[56]

56. Maori Wooden Male Figure
Seated male figure of flattened form with rudimentary arms and legs, short mouth, abalone shell eyes, and carved overall with elaborate scrolling and linear designs.
Height 13⅛ *inches*

Exhibited:

Metropolitan Museum, New York, *Paul Gauguin*, 21st April-30th May, 1959

Cf. Brooklyn, fig. 1

[See illustration]

57. MAORI WOODEN ADZE

Chief's adze (*toki-pou-tangata*) with cylindrical haft terminating in a grotesque head, the blade junction carved in high relief with a similar figure holding his hands to his stomach and with angular facial features, carved with dentate and spiral motives; with a mottled green nephrite blade lashed to the haft with sennit cord; pierced for suspension. *Height* 12½ *inches*

Literature:

Jean Guiart, *The Arts of the South Pacific*, New York, 1963, fig. 374

Provenance:

Ralph Linton Collection

Exhibited:

M. P. A. 4, no. 33
M. P. A. 5, no. 33
M. P. A. 6, no. 33
M. P. A. 16, no. 6
El Paso Museum, El Paso, Texas, *One World*, 12th March-15th May, 1966

Cf. Hamilton, fig. 31
Oldman, nos. 22 and 23

[See illustration]

AUSTRALIA

58. FOUR AUSTRALIAN WOODEN BOOMERANGS

Queensland and New South Wales

Boomerang of flattened curving form, engraved with close-set linear designs; another, engraved overall with zig-zag and linear designs; and two other boomerangs of sharply-angled form. *Lengths* 19¼ *to* 32¾ *inches*

MELANESIA

59. TORRES STRAITS TURTLE SHELL MASK

Mask of flattened form, with pierced eyes and nose, and engraved mouth, fringe beard and lower eyelids; pierced for attachment. *Height* 6¼ *inches*

Exhibited:

M. P. A. 7A, no. 41

60. Torres Straits Turtle Shell Mask *Erub Island*

Shell face mask of flattened form with pierced eyes and mouth, composed of shell plaques lashed together with fibre, with attached ears, fringe and spade beard, and nose; engraved with linear designs, with feathers woven into a band which is attached to the top of the head. *Height* 19 *inches*

Exhibited:

M. P. A. 2, no. 43, (ill. in cat.)

M. P. A. 43

Cf. Guiart, fig. 109

[See illustration]

61. Trobriand Islands Wooden Staff

Tall staff of tapering form, the upper half engraved with dentate and scrolling designs, and surmounted by two small back-to-back figures; infilled with white painted decoration. *Height* 29¾ *inches*

62. Trobriand Islands Wooden Spatula

Lime spatula with slender blade, and openwork handle in the form of a crouching human figure, carved overall with scrolling motives. *Height* 10⅞ *inches*

Provenance:

W. O. Oldman Collection

University Museum, Philadelphia

Exhibited:

The Heard Museum, Phoenix, Arizona, *Peoples of the Pacific*, 1st November, 1962-1st January, 1963

M. P. A. 33, no. 43

63. Trobriand Islands Wooden Figure

Standing ancestor figure of slender form, with short legs, hands held to his chin, and stylized face with domed forehead; incised with scrolling designs infilled with white decoration. Has stand. *Height 26½ inches*

Exhibited:

M. P. A. 2, no. 29, (ill. in cat.)

The Taylor Museum, Colorado Springs Fine Arts Center, Colorado Springs, Colorado, *Arts and Peoples of the South Pacific*, 20th March-31st May, 1961

64. Papua Wooden Drum *Massim Region*

Drum of cylindrical form with slightly waisted body, and openwork handle in the form of confronted birds' heads, the upper half with a band of zig-zag design. *Height 12¼ inches*

Exhibited:

M. P. A. 33, no. 25

65. New Guinea Wooden Figure *Turama River Region, Papuan Gulf*

Standing figure of stylized form, with short legs, slender body and arms held to his sides, the large head with triangular-shaped nose, engraved scrolling eyes, and tall forehead; the body and legs engraved with geometric designs, with traces of infilled white painted decoration. *Height 15¼ inches*

66. Two New Guinea Bamboo Head-Hunting Horns

West Irian Coastal Region, Asmat

Horn of hollow cylindrical form, with double-peaked opening, and the whole carved in negative relief with linear designs, *Tamin tribe, Wildeman River*; and another, similar, carved with stylized zooanthropomorphic designs.

Heights 14¾ and 17 inches

67. New Guinea Wooden Trophy Head

West Irian, South-West Coast: Asmat

Imitation trophy head of football shape with flattened underside, close-set protruding eyes, pierced septum and ears, and the lower half of the face engraved with arc motives; with seed and fibre tassels suspended from the ears. *Height 7¼ inches*

[68]

68. New Guinea Wooden Head

West Irian, South-West Casuarinen Coast: Asmat

Head from a Bisj pole, with projecting jaw, slightly open mouth, pierced septum and ears, hollowed eyes, and ridged coiffure; with traces of white painted decoration, and a raffia tassel suspended from the left ear. *Height 11½ inches*

Exhibited:

El Paso Museum of Art, El Paso, Texas, *One World*, 12th March-15th May, 1966

[See illustration]

69. New Guinea Bone Spatula *May River, Upper Sepik River Region*
Bone lime spatula of slender tapering form, the handle carved in the form of a stylized bird, with long tail projection and beak; with braided raffia attachments.
Height 15¾ inches

70. New Guinea Wooden Cult Hook
April River: Gahom, Upper Sepik River Region
Cult hook of slender curving form, with a row of inward-curving hooks about a central projection; red, brown and black painted decoration. *Length 35¼ inches*

71. New Guinea Wooden Canoe Prow
Kupkain Village: Wogumas, Upper Sepik River Region
Canoe prow in the form of the head of a bird, with bared and transversely pierced mouth, nostrils and eyes as concentric circles, and carved overall with linear designs; with an openwork handle of zoomorphic and birds' heads form, and with cane strips threaded through the mouth. *Length 43½ inches*

72. New Guinea Canvas Housemask
Blackwater River: Kabriman, Southern Sepik River Region
Large mask of grotesque form, composed of canvas stretched and lashed to a cane superstructure, with open bared mouth, pierced ears and septum and with crescentic wooden nose ornaments; the lower half of the face ornamented with braided raffia and cassowary feathers. *Height 65¼ inches*

Exhibited:

M. P. A. 12, no. 6

El Paso Museum of Art, El Paso, Texas, *One World*, 12th March-15th May, 1966

Mary Washington College, University of Virginia, Fredericksburg, Virginia, *The Sculpture of Primitive Peoples*, 23rd October-11th December, 1966, cat. no. 81, (ill. in cat.)

[See illustration]

73. New Guinea Human Skull *Iatmul, Middle Sepik River Region*
Human skull molded with clay, with narrow mouth, ridged crown, and separately modeled ears; with wooden eye sockets and pupils, and painted overall with scrolling designs in red, black and white. Has stand. *Height 6⅛ inches*

Exhibited:

The Heard Museum, Phoenix, Arizona, *Peoples of the Pacific*, 1st November, 1962-1st January, 1963

Cf. Firth, fig. 101

Cf. Tischner, fig. 17

74. Three New Guinea Bamboo Combs
Karawari River, Middle Sepik River Region
Comb of convex form, with long pointed teeth, frieze of incised scrolling and dentate designs, and tapering triangular-shaper handle; and two others, similar.
Heights 10¾ to 12 inches

Exhibited:

For the first comb:

Museum of Contemporary Crafts, New York, *The Art of Personal Adornment*, 23rd September-7th November, 1965, cat. no. 248

75. New Guinea Wooden Mask *Tchambuli, Middle Sepik River Region*
Slender face mask of flattened form, with hollowed eyes, long nose, arrow-shaped tongue, and the top pierced for suspension; elaborately ornamented with cowrie-shell eyes, pig tusks, woven strands of small white seeds imbedded in mud, conus shells around the mouth and forehead, strands of tightly-curled black hair around the lower half of the face and crown of the head, and with a rattan loop lashed to the apex of the head. *Height 29½ inches*

Exhibited:

El Paso Museum of Art, El Paso, Texas, *One World*, 12th March-15th May, 1966

[See illustration]

76. New Guinea Wooden Yipwon Figure

Inyai Village, Karawari River, Middle Sepik River Region

Stylized figure of typically attenuated form, the front carved in relief with a series of hook and openwork designs, the slender face with outward-curving lower half, pierced septum, and projecting eyes; traces of painted decoration. *Height* 46¾ *inches*

77. New Guinea Wooden Stool

Blackwater River: Kabriman, Middle Sepik River Region

Debating stool with circular mound base, the seat supported by four outward-curving legs and a central strut, and the back of the stool carved in relief with a human face, with long nose and pierced septum, dentate coiffure and fringe beard, and projecting circular eyes; with raffia suspended from the nose, and traces of white painted decoration. *Height* 44⅞ *inches*

Exhibited:

M. P. A. 12, no. 7

Cf. Guiart, fig. 159

[See illustration]

78. New Guinea Wooden House Mask

Karawari River: Kabriman, Middle Sepik River Region

House mask of flattened rectangular form, with long nose and pierced septum, protruding circular eyes, lug ears, and slightly open mouth with projecting tongue; with traces of painted decoration. *Height* 29⅜ *inches*

79. NEW GUINEA WOODEN YIPWON FIGURE

Karawari River: Arambak, Middle Sepik River Region

Figure of narrow stylized form, with openwork body composed of hook and lunate motives, slender face with pierced septum and heavy brow, and surmounted by a notched and downward-pointing projection; traces of painted decoration. Has stand.

Height 74 inches

Literature:

J. Anthony W. Forge, in *Three Regions of Melanesian Art*, The Museum of Primitive Art, New York, 1960, pl. 8

Exhibited:

M. P. A. 12, no. 4, (ill. in cat.)

The Rockefeller University, New York, *New Guinea Art*, 16th January-9th June, 1967.

[See illustration]

[80]

80. New Guinea Wooden Mask

Gaikarobi Village: Tshuosh, Middle Sepik River Region

Face mask of slender ovular form, with long nose terminating in the figure of a bird, concave cheeks, and circular eyes hollowed for conus shell inlay; the domed forehead carved in relief with the figure of a bird, the edges of the mask pierced for attachment, and the whole with traces of painted decoration. *Height 33 inches*

Exhibited:

Allen Memorial Art Gallery, Oberlin College, Oberlin, Ohio, *The Art of Melanesia*, 8th March-30th March, 1962

[See illustration]

81. New Guinea Wooden Mask

Gaikarobi Village: Tshuosh, Middle Sepik River Region

Mask of slender ovular form, with protruding pointed tongue, close-set eyes, pierced rudimentary ears, domed and ridged forehead, and with a long curving nose terminating in the stylized head of a bird; traces of painted linear decoration.

Height 26⅞ inches

82. New Guinea Wooden Female Figure

Tshuosh, Middle Sepik River Region

Standing female figure with tapering legs, one arm missing and the other held loosely to the side of her body, and large head with small mouth, close-set eyes and domed forehead.

Height 29 inches

83. New Guinea Wooden Yam Mask *Abelam, Northern Sepik River Region*

Mask with slightly concave back and pointed handle, fringe beard, small mouth, ridged nose, heavy brow, rudimentary ears, and crescentic coiffure pierced for attachment; with red, black and white painted decoration. *Height 13½ inches*

Exhibited:

M. P. A. 3, no. 8

84. New Guinea Wooden Ceremonial Plaque

Maprik Village: Abelam, Northern Sepik River Region

Ceremonial plaque in the form of a human face, with beard, small pierced mouth, long ridged nose, close-set eyes, rudimentary ears, and surmounted by a tapering projection; white, black, yellow and red painted decoration. *Height 29¾ inches*

[See illustration]

85. New Guinea Wooden Yam Mask *Abelam, Northern Sepik River Region*

Mask of slender ovular form, with slightly protruding tongue, long nose, circular projecting eyes, small ears and peaked coiffure; with brown, cream and red painted decoration. *Height 12½ inches*

Exhibited:

Des Moines Art Center, Des Moines, Iowa, *Masterpieces of African and Oceanic Art,* 16th February-1st April, 1962

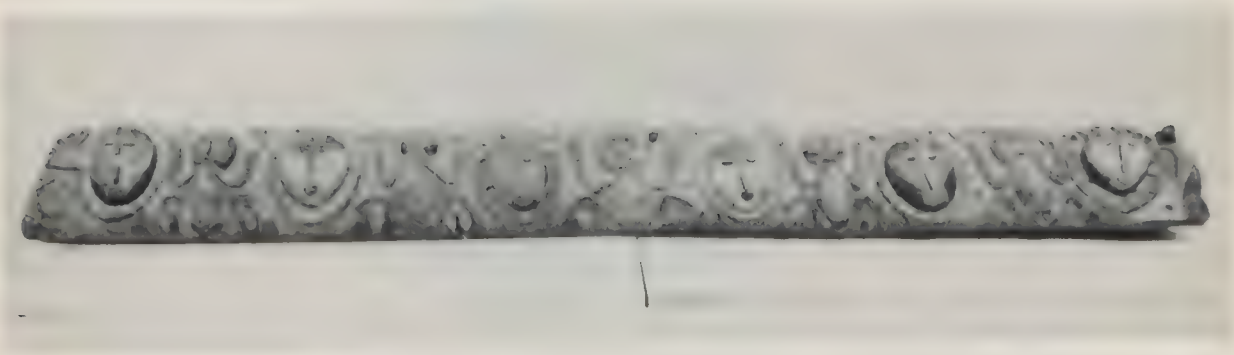
McCormick Place Gallery, Chicago, Illinois, *Masterpieces of African and Oceanic Art,* 1st May-10th June, 1962

86. New Guinea Wooden Lintel *Abelam, Northern Sepik River Region*

Lintel of narrow rectangular form carved in relief with a frieze of alternating human masks and figures with outstretched limbs; red, black and cream painted decoration. *Length 11 feet 9⅜ inches*

[See illustration]

[84]



[86]

87. New Guinea Wooden Figure *Abelam, Northern Sepik River Region*
Large figure of stylized form, with small face, fringe beard, attenuated arms held to his stomach, and surmounted by a pair of inward-curving hooks; the lower half with openwork spiked protuberances, the stylized head of a man, and other devices; carved with linear designs, with red, yellow, black and white painted decoration.
Height 93½ inches

[See illustration]

88. New Guinea Wooden Mask *Lower Sepik River Region*
Face mask of flattened ovular form, with small mouth, large slanting eyes with pierced pupils, and long nose; traces of painted decoration. *Height 10½ inches*

89. New Guinea Wooden Female Figure *Lower Sepik River Region*
Small standing female figure with large diamond-shaped head, lozenge-shaped eyes, button nose and domed forehead; her arms held above her head, with cane binding.
Height 5¾ inches

90. New Guinea Wooden Housepost *Lower Sepik River Region*
Housepost of tall cylindrical form, the front carved in low relief with the stylized figure of a man, with long legs, broad thighs, short arms, and domed coiffure.
Height 69 inches

91. New Guinea Wooden Mortar
Darapap Village: Murik, Sepik River Coastal Region
Areca nut mortar in the form of a figure standing on a mound base with hands on thighs, braided reed armbands, long pierced nose, and large oval eyes, surmounted by a mortar of boat-shaped form. *Height 5⅞ inches*

92. Two New Guinea Wooden Vessels
Darapap Village: Murik, Sepik River Coastal Region
Sago plate, the bottom carved in low relief with the figure of a stylized anthropomorphic bird in dentate outline, with two small holes for attachment, and incised with 'kokom'; and another, similar, the underside carved with scrolling and linear motives. *Diameters 13⅛ and 14¾ inches*

[87]

93. New Guinea Wooden Masthead

Darapap Village: Murik, Sepik River Coastal Region

Masthead in the form of the figure of a man standing on a 'T-shaped' support, carved with a band of linear design, with short legs, arms held to the sides of his body, elongated face with beard and nose connected to his chest, and wearing a tall, conical headdress engraved with scrolling design; traces of red painted decoration.

Length 26⅜ inches

94. New Guinea Wooden Figure

Darapap Village; Murik, Sepik River Coastal Region

Standing masthead figure on a pierced mound base, with arms resting against his thighs, engraved spiral shoulder blades, beard, pierced ears and septum; with his head thrown back, and surmounted by a tall headdress elaborately carved with scrolling and dentate designs.

Height 19¾ inches

95. New Guinea Wooden Headrest

Manam Island, Sepik River Coastal Region

Headrest of low, almond-shaped form, with two cylindrical mound legs, and terminals carved in relief with the heads of animals; the underside with a notched medial ridge, and incised with scrolling designs.

Length 21¾ inches

96. New Guinea Wooden Male Figure

Mendam Village: Murik, Sepik River Coastal Region

Standing ancestor figure with his arms held to his sides, pierced fringe beard, small mouth, transversely pierced septum, lozenge-shaped eyes, medial forehead ridge, and piled coiffure; with a woven reed wrist-band, and traces of painted decoration.

Height 38⅛ *inches*

Exhibited:

City College of New York, New York, *Primitive Art,* 16th September-16th October, 1959

The Heard Museum, Phoenix, Arizona, *Peoples of the Pacific,* 1st November, 1962-1st January, 1963

[97]

97. New Guinea Wooden Shield

Moim Village, Lower Sepik River Region

Rectangular shield of narrow convex form, carved in relief with a panel of stylized human faces, with slanting eyes and dentate designs, the uppermost face realistically carved; surmounted by a short projection, the edges pierced for attachment, the back with projecting tabs, and the whole with red, green, brown and white painted decoration. *Height 69⅝ inches*

[See illustration]

98. New Guinea Tusk Ornament *West Irian, Humboldt Bay*
Breast ornament of triangular form composed of two rows of pigs' tusks, areas of coloured seeds, and strands of small shells; imbedded in clay, and set on a fibre framework. *Height* 10⅛ *inches*

Exhibited:

Museum of Contemporary Crafts, New York, *The Art of Personal Adornment*, 23rd September-7th November, 1965, cat. no. 6

99. New Hebrides Wooden Spear Shaft *Big Nambas, Malekula*
Fragment from a spear shaft in the form of angular anthropomorphic janus heads, with beards and stylized features; surmounted by a pointed projection, and the lower half bound with braided reed. Has stand. *Height* 14 *inches*

Exhibited:

M. P. A. 12, no. 12

The Taylor Museum, The Colorado Springs Fine Arts Center, Colorado Springs, Colorado, *Arts and Peoples of the South Pacific*, 20th March-31st May, 1961.

100. New Hebrides Human Skull *Ambrym Island*
Skull modeled with clay, with pierced eyes and mouth, separately molded ears and nose, and woven fibre attached to the crown of the head; traces of painted decoration. *Height* 6½ *inches*

101. NEW HEBRIDES FERNWOOD HEAD *Amok Village: Big Nambas, Malekula*
Finial head of grotesque form, with long nose, straight mouth, bulbous eyes, circular cheek protuberances, and ridged forehead. *Height* 48¼ *inches*

Note: This ridge pole was collected in 1956 by the William A. Robinson Expedition of the Peabody Musem of Salem. The tradition in Malekula is to allow the building to collapse through natural decay, and this particular head was collected after the building had settled to the ground, thus removing the taboo existing on the site.

[See illustration]

102. SOLOMON ISLANDS WOODEN MALE FIGURE *Santa Cruz*
Standing figure of a man, with his arms held loosely to his sides, rounded face with large nose and narrow mouth, and a long backward-pointing coiffure. Has stand.
Height 16¼ *inches*

Exhibited:
M. P. A. I, no. 34

103. SOLOMON ISLANDS WOODEN CLUB
Ceremonial club with cylindrical haft, flaring and curving blade, and tapering handle carved with diminutive janus heads; inlaid with lines of abalone shell decoration.
Height 51 *inches*

104. SOLOMON ISLANDS WOODEN MALE FIGURE
Seated figure, probably from the haft of a club, with hands on hips, narrow face, and plaited coiffure falling down the back. *Height* 7⅜ *inches*

105. SOLOMON ISLANDS WOODEN OAR *Bougainville*
Ceremonial oar with slender spatulate blade, the handle carved with notches and linear design, and surmounted by a narrow stylized head with large eyes, and tall leaf-shaped headdress; red and black painted decoration. *Height* 48¼ *inches*

106. SOLOMON ISLANDS WOODEN CLUB *San Cristoval*
Club with long cylindrical haft, the lower part of the handle carved with the figure of a man in a semi-crouching position with hands on hips, and plaited coiffure; the curving blade with medial ridge and backward-pointing projection.
Height 49½ *inches*

Provenance:
Webster Plass Collection

Cf. Guiart, fig. 342

[107]

107. Solomon Islands Coral Head of a Man
Head of a man with large ears, slightly open mouth, and heavy brow; wearing a domed hat with rim. Has stand. *Height* 10⅜ *inches*

Literature:
Paul S. Wingert, *Arts of the South Pacific*, 1953, pl. 57

Provenance:
Alphonse Kahn Collection

Exhibited:
de Young Memorial Museum, San Francisco, California, *Art of the South Pacific*, 15th September-15th November, 1953
M. P. A. 1, no. 2
M. P. A. 7a, no. 33
The Taylor Museum, Colorado Springs Fine Arts Center, Colorado Springs, Colorado, *Arts and People of the South Pacific*, 20th March-31st May, 1961
The Heard Museum, Phoenix, Arizona, *Peoples of the Pacific*, 1st November, 1962-1st January, 1963

[See illustration]

108. New Ireland Wooden Malanggan Carving

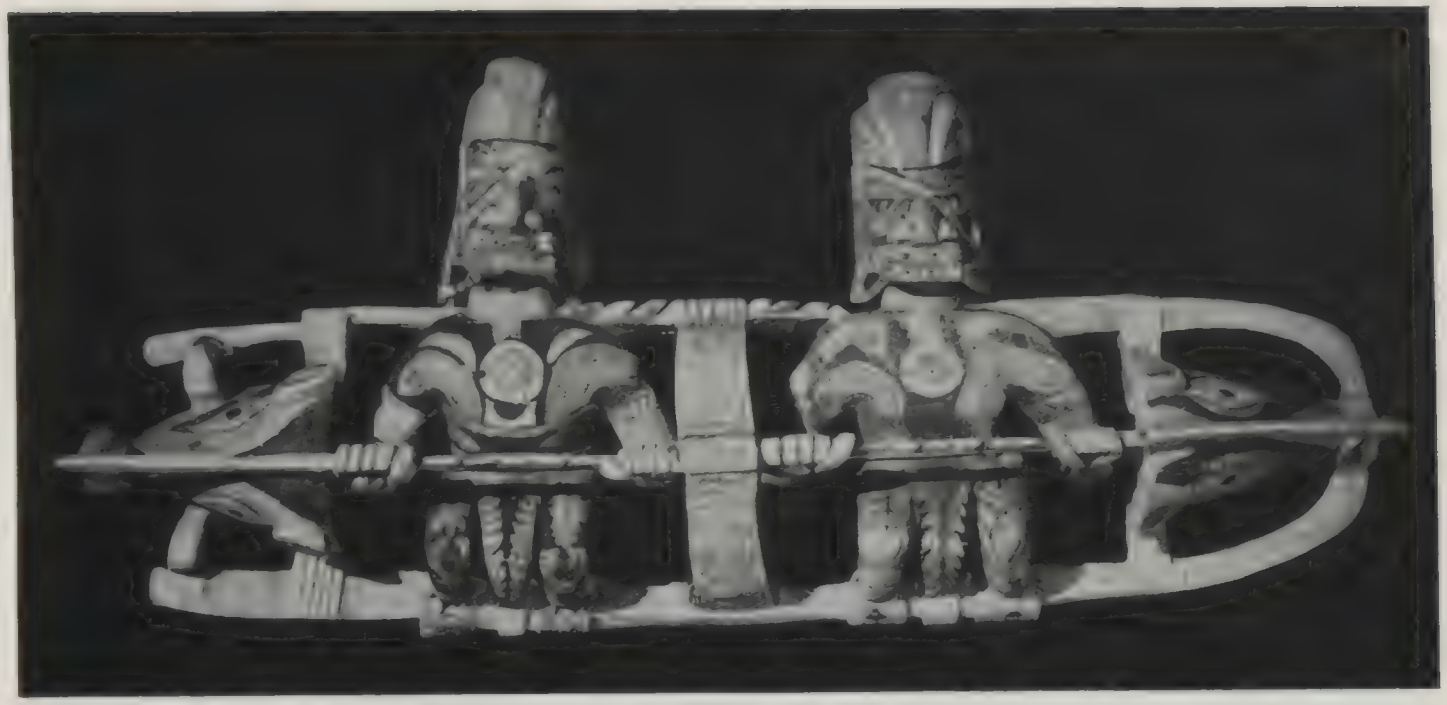
Openwork carving in the form of two male figures with elaborately painted costumes and kap-kaps, pendulous openwork ears, crested coiffures, sea-snail opercula shell eyes and bared mouths, and grasping a stylized snake (?) before them; the terminals in the form of boars' heads. *Length* 38⅛ *inches*

Exhibited:

M. P. A. 2, no. 30

M. P. A. 7a, no. 36

[See illustration]



[108]

109. New Ireland Wooden Malanggan Figure

Standing figure holding two notched struts before him with an inter-connecting shark motif, with wide bared mouth, sea-snail opercula shell eyes, and wearing an elaborate tall headdress flanked by struts; decorated overall with yellow, black and white painted decoration. Has stand. *Height 72¾ inches*

Exhibited:

M. P. A. 3, no. 4, (ill. in cat.)

[See illustration]

110. New Ireland Wooden Uli Figure

Large standing male figure with short legs, large breasts, and massive head with bared mouth, close-set eyes, dentate coiffure, and projecting triangular crest; holding two small figures of similar form on his shoulders, with sea-snail opercula shell eyes, fibre beard, openwork struts below, and decorated overall with brown, red and black paint, and areas of plaster. Has stand. *Height* 63¼ *inches*

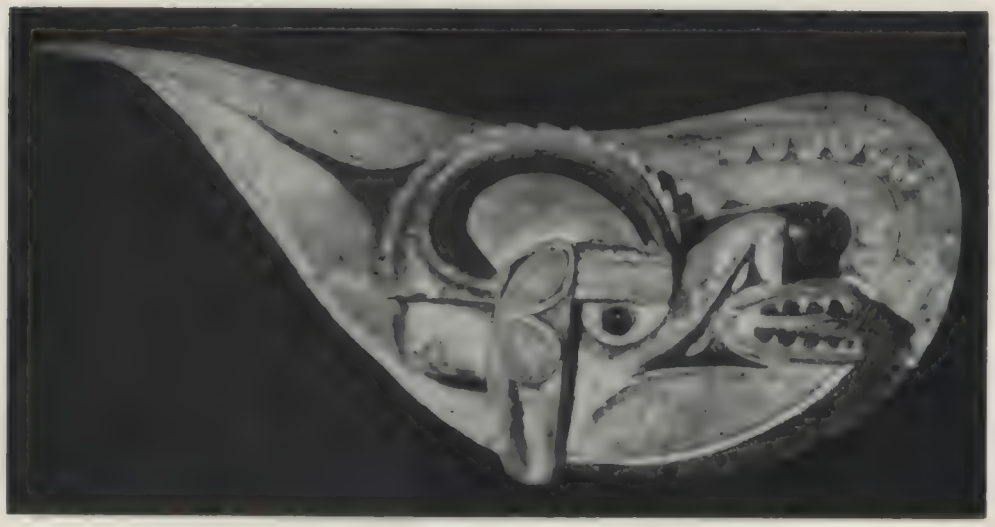
Exhibited:

Oakland University, Rochester, Michigan, *Primitive Art*, 3rd October-31st October, 1963

M. P. A. 43

Cf. Guiart, 295

[See illustration]



[111]

111. New Ireland Wooden Malanggan Board *Bismark Archipelago*
Ancestral board in the form of a stylized head in profile, with pendulous ear, large bared mouth, crested coiffure, and inlaid tridacna shell eye; the edges pierced for attachment, and the whole with traces of red painted decoration.

Length 24⅝ inches

Exhibited:

M. P. A. 7a, no. 25

[See illustration]

112. Solomon Islands Wooden Bowl
Bowl of elongated hemispherical form, with pad base, and two flanged rectangular side handles, with ribbing below. *Diameter 13½ inches*

PHILIPPINES

113. Philippines Wooden Male Figure
Figure of a man seated on a stool on a mound base, holding a child on his knees, with small mouth and lozenge-shaped eyes. *Height* 10 *inches*

114. Philippines Wooden Stool
Stool with circular seat and base, supported by the caryatid figures of four women with arms outstretched. *Height* 18⅞ *inches*

POLYNESIA

115. Fiji Wooden Effigy Bowl
Kava bowl in the form of a turtle, with flattened head, concave back, and four tapering legs. *Diameter* 21 *inches*

116. Tonga Wooden Club
Ceremonial club with cylindrical haft and waisted spatulate blade, the latter with medial ridge and engraved overall with triangular and rectangular panels of dentate and linear motives. *Height* 52⅝ *inches*

Provenance:
W. O. Oldman Collection

117. TONGA WHALEBONE HEADREST

Headrest of slightly concave slender rectangular form, the two arched pairs of legs lashed to the rest with fibre. *Length* 28¼ *inches*

Literature:

Jean Guiart, *The Arts of the South Pacific*, New York, 1963, fig. 364

Exhibited:

M. P. A. 2, no. 37

University of California Art Galleries, Los Angeles, California, *Primitive Arts*, 4th March-15th April, 1962

118. SAMOA WOODEN CLUB

Ceremonial club with short haft of diamond section, and ridged and flaring blade engraved with panels of dentate motives; the upper edge carved in relief with notches. *Height* 36⅜ *inches*

Provenance:

Webster Plass Collection

119. TWO MANGAIA WOODEN CEREMONIAL ADZES

Ceremonial adze with elaborate haft of openwork square section, with a tapering octagonal terminal, engraved overall with panels of intricately carved dentate motives, and with a black basalt blade lashed to the haft; and another, similar, with tapering cylindrical haft. *Heights* 14⅞ *and* 18⅛ *inches*

Provenance:

W. O. Oldman Collection

Exhibited:

For the first:

City College of New York, New York, *Primitive Art*, 16th September-16th October, 1959

M. P. A. 38, no. 87

M. P. A. 43

For the second:

M. P. A. 38, no. 86

Cf. Guiart, fig. 359, (for the first)

120. AUSTRAL ISLANDS WOODEN CEREMONIAL PADDLE

Ceremonial paddle with leaf-shaped blade, long haft, and rectangular terminal carved with two panels of stylized dancing figures and semi-circular motives; the whole carved with intricate bands of linear and dentate designs. *Height* 36 1/8 *inches*

Exhibited:

The Century Association, New York, *Primitive Sculpture from the Collection of Nelson A. Rockefeller,* 17th January-1st March, 1953

121. TAHITI WOODEN STAFF *Huahine*

Staff of cylindrical form surmounted by back-to-back janiform figures, with squat bodies, carved dentate designs on the legs, arms, and noses, triangular-shaped heads, and lug ears. Has stand. *Height* 16 3/4 *inches*

Exhibited:

The Taylor Museum, Colorado Springs Fine Arts Center, Colorado Springs, Colorado, *Arts and Peoples of the South Pacific,* 20th March-31st May, 1961

University of California Art Gallery, Los Angeles, California, *Primitive Arts,* 4th March-15th April, 1962

Cf. Bühler, p. 148

122. MARQUESAS ISLANDS WOODEN STILT STEP

Stilt step in the form of a grotesque human figure with cubistic features, large circular eyes, and scrolling ears; the upward-swept coiffure forming the step at the back, and carved with panels of linear design. *Height* 15 *inches*

123. MARQUESAS ISLANDS WOODEN FIGURE

Standing figure with slightly bent legs, stylized arms held to his stomach, and typical head with large circular eyes, scrolling ears, and narrow mouth with engraved teeth. Has stand. *Height* 32⅜ *inches*

Exhibited:

M. P. A. 2, no. 5

Art Institute of Chicago, Chicago, Illinois, *Polynesian Exhibition*, 12th February-29th March, 1959

Metropolitan Museum, New York, *Paul Gauguin*, 21st April-30th May, 1959

City College of New York, New York, *Primitive Art*, 16th September-16th October, 1959

The Heard Museum, Phoenix, Arizona, *Peoples of the Pacific*, 1st November, 1962-1st January, 1963

Cf. Guiart, fig. 379

[See illustration]

[124]

124. EASTER ISLAND WOODEN GORGET

Gorget (*rei-miro*) of lunate form, incised with a semi-circular motif, and terminating in the heads of birds with notched crests, crops, pierced mouths, and inlaid bird bone eyes. *Length 9½ inches*

Exhibited:

M. P. A. 43

Cf. Lavachery, fig. 151

[See illustration]

[125]

125. EASTER ISLAND WOODEN GORGET
Gorget (*rei-miro*) of lunate form with terminals in the form of confronted heads, with grooved beards and coiffures, and inlaid bird bone and obsidian eyes; the front with incised arc motives, the lower edge with hieroglyphs, moon, fish, arrow and other devices, and the back pierced for suspension. *Length* 11 3/8 *inches*

Exhibited:

Art Institute of Chicago, Chicago, Illinois, *Polynesian Art*, 12th February-29th March, 1959

Cf. Chauvet, fig. 33

Cf. Leenhardt, fig. 97

Cf. Lavachery, fig. 167

126. EASTER ISLAND WOODEN MALE FIGURE

Toromiro wood standing male ancestor figure (*Moai Kavakava*) of typical form, with his hands held to the sides of his thighs, delineated rib-cage, short grooved beard, bared mouth, pendant ears, elaborately plaited coiffure in the form of a face at the back, and the eyes inset with bird bone and obsidian pupils. Has stand.

Height 18½ *inches*

Note: These figures were kept in huts and wrapped in Tapa cloth for use in religious dances and for display during festivals, especially at harvest time. They were given the place of honor at the ceremonies, and could be animated by supernatural forces.

Exhibited:

M. P. A. 2, no. 47, (ill. in cat.)

Art Institute of Chicago, Chicago, Illinois, *Polynesian Art*, 12th February-29th March, 1959

M. P. A. 16, no 10

M. P. A. 38

Cf. Chauvet, figs. 44-51

Cf. Metraux, fig. 8

Cf. Tischner, fig. 94

[See illustration]

[126]

American Indian

127. Zuni Stone Animal Fetish *New Mexico*
Carving of an animal with pointed snout and square body, and legs summarily indicated; together with a Pima circular straw plaque with woven linear design. [Lot.]
Length 7¾ inches

128. Pueblo Pottery Vessel
Pueblo Bonito, Chaco Canyon, San Juan County, c. 1000 A.D.
Small pitcher with globular body, small strap handle, and painted in black on the white ground with zig-zag and linear designs. *Height 4½ inches*

Pacific Northwest Coast

129. Two Argillite Model Totems *British Columbia, Queen Charlotte Islands*
Model totem pole depicting a raven sitting on his tail, surmounted by a whale, surmounted by another animal; together with another, similar, depicting a crouching man with a frog on his back, being grasped by a bear surmounted by the heads of two birds with conjoined tongues. *Heights 14⅞ inches and 13¾ inches*

Note: According to M. Barbeau in *Haida Carvings in Argillite*, 1957, the earliest argillite carvings date from 1870. Haida argillite comes from a single quarry on Slatechuck creek on Graham Island discovered by European miners at the beginning of the nineteenth century.

130. Haida Bone Seated Figure *British Columbia*
Seated figure of cylindrical form, holding an object in his right hand, arms and legs carved in relief, large head with open mouth and round eyes. *Height 6 inches*

[131]

131. KWAKIUTL WOODEN GRAVE MARKER *British Columbia*
Cedar wood grave marker in the form of a large rectangular mask with rounded corners and hooked nose, the pupils and eyebrows indicated by metal sheeting; red, white and dark green painted decoration. *Width* 37¾ *inches*

[See illustration]

132. MOUNTAIN GOAT HORN SPOON *Northwest Coast*
Spoon for a Potlatch Ceremony, with shallow bowl, and curved handle carved with face and linear decorations. *Length* 6¼ *inches*

[133]

133. Eskimo Wooden Mask *Alaska*

Shaman's mask of circular form surrounded by two evenly spaced reed-like lacings, with a feather attached to the right temple and a flat feather-shaped pendant attached to the left cheek; one circular and one crescentic eye, a flat horizontal nose and downward curving mouth, the cheeks painted white and the mouth red.

Height 12½ inches

[See illustration]

PRE-COLUMBIAN ART
MEXICO—WEST COAST

[134]

134. WEST COAST POTTERY EFFIGY VESSEL

Guanajuato, Chupicuaro, Pre-Classic, c. 300 A.D.

Effigy vessel in the form of a squatting female figure with large body and short stylized limbs, with rectangular lug ears, lozenge-shaped mouth, triangular nose, and negative-painted geometric designs on the face. *Height 10¼ inches*

[See illustration]

135. WEST COAST POTTERY BOWL

Guanajuato, Chupicuaro, Pre-Classic, c. 300 A.D.

Bowl of waisted ovular shape, the exterior painted in buff and black on the red ground with a band of linear design. *Diameter 7½ inches*

134. West Coast Clay Figure *Chupicuaro, Archaic, c. 300 B.C.*
Small standing female figure of flattened stylized form, with hands on hips, and painted with black and tan geometric motives on a red ground. *Height 3 inches*

137. Two Tarascan Terra-Cotta Male Figures
Colima, Archaic, c. 100 B.C.-300 A.D.
Standing male figure with flattened body and rudimentary arms with armbands, wearing a necklace and with crested and grooved coiffure; and a standing male figure with arms folded, long incised hair, and flattened body. *Heights 6½ and 8¾ inches*

138. Two Tarascan Terra-Cotta Female Figures
Colima, Archaic, c. 100 B.C.-300 A.D.
Small seated female figure with crossed legs, holding her left hand to her face and her right arm across her body, with stylized features, incised coiffure, and applied balls of clay on the shoulders; and another, similar. *Heights 3¼ and 4½ inches*

139. Tarascan Pottery Figure *Colima, Archaic, c. 100 B.C.-300 A.D.*
Figure seated cross-legged, with arms resting on his knees, applied balls of clay on the shoulders, and pierced ears. *Height 11⅞ inches*

140. Tarascan Pottery Female Figure *Colima, Early Classic, c. 300 A.D.*
Standing female figure with short legs and arms, wearing a pleated skirt, with grooved coiffure, and applied balls of clay on the upper arms. *Height 15⅞ inches*

141. Tarascan Stone Censer *Colmia, Classic, c. 300-900 A.D.*
Censer in the form of a stylized squatting male figure with small head and holding a shallow bowl on his head. *Height 17⅛ inches*

Exhibited:
M. P. A. 8, (ill. in cat.)
Cf. Arensberg, fig. 57

142. Tarascan Pottery Effigy Vessel *Colima, Classic, c. 300-900 A.D.*
Effigy vessel in the form of a seated hunchbacked figure with hands on knees, lozenge-shaped eyes, hooked nose, large ears and peaked coiffure. *Height 8⅝ inches*

Provenance:
Diego Rivera Collection

Exhibited:
M. P. A. 11

[143]

143. TARASCAN POTTERY EFFIGY VESSEL *Colima, Classic, c. 300-900 A.D.*
Effigy vessel in the form of a seated male figure with hands on knees, and large rounded face with close-set eyes, small mouth, plug earrings, and centrally-parted coiffure. *Height 9⅞ inches*

[See illustration]

144. TARASCAN POTTERY FIGURE OF A PARROT *Colima, Classic, c. 300-900 A.D.*
Figure of a parrot with low body, pointed tail, slightly open beak and small crest; traces of cream and black painted decoration. *Length 12¾ inches*

Exhibited:

Indiana University, Bloomington, Indiana, *Pre-Columbian Art*, 28th November, 1960-13th January, 1961.

The Stamford Museum and Nature Center, Stamford, Connecticut, 2nd April-24th April, 1966

145. TARASCAN POTTERY EFFIGY VESSEL *Colima, Classic, c. 300-900 A.D.*
Effigy vessel in the form of a seated hunchbacked with hands on knees, and stylized facial features with pierced flanged ears, bulbous nose, slit eyes and slightly downward-curving mouth. *Height 12¼ inches*

Exhibited:

M. P. A. 11

The Stamford Museum and Nature Center, Stamford, Connecticut, 2nd April-24th April, 1966

146. TARASCAN POTTERY MALE FIGURE *Colima, Classic, c. 300-900 A.D.*
Standing male figure with short limbs and rounded features, small mouth, lozenge-shaped eyes, and wearing a ridged headdress; holding an implement in his right hand, and with traces of black painted decoration. *Height 15⅜ inches*

Exhibited:

M. P. A. 11

[See illustration]

147. TARASCAN POTTERY EFFIGY VESSEL *Colima, Classic, c. 300-900 A.D.*
Effigy vessel in the form of a human head with flattened base, backward-slanting face, small mouth, triangular-shaped nose, and semi-circular ears. *Height 5½ inches*

148. TARASCAN POTTERY MASK *Colima, Classic, c. 300-900 A.D.*
Flattened mask of rounded shape, with close-set eyes, small mouth, triangular nose and pierced rectangular ears; pierced on the forehead and chin for attachment. *Height 7⅞ inches*

149. TARASCAN POTTERY EFFIGY VESSEL *Colima, Classic, c. 300-900 A.D.*
Vessel in the form of a seated figure with rudimentary limbs, holding a bowl in his left hand, and wearing a crested headdress. *Height 11⅝ inches*

[150]

150. TARASCAN POTTERY DWARF FIGURE *Colima, Early Classic, c. 300 A.D.*
Figure of a seated hunchbacked child, with large head, rudimentary arms, large ears and small facial features. *Height 11¾ inches*

Exhibited:

M. P. A. 11

[See illustration]

[151]

151. TARASCAN POTTERY EFFIGY VESSEL *Colima, Classic, c. 300-900 A.D.*
Vessel in the form of a parrot with large feet and beak, protruding circular eyes, grooved crest, and the tail as a spout. *Length 11 inches*

[See illustration]

152. TARASCAN POTTERY BOWL *Colima, Classic, c. 300-900 A.D.*
Vessel of cylindrical form, the exterior incised with bands of linear and zig-zag designs. *Height 7¼ inches*

153. TWO TARASCAN POTTERY FIGURES *Nayarit, c. 500-900 A.D.*
Two figures, seated and standing, with short limbs and large heads, holding vessels in their right hands, with turbaned headdresses, disc earrings, and cream and black painted decoration. *Heights 12¼ and 14 inches*

154. THREE TARASCAN POTTERY OBJECTS *Nayarit, c. 700-900 A.D.*
Bowl with rounded body and painted in white with linear designs; a small standing female figure with hands on hips, and large stylized head; and a small squatting figure of a man beating a musical instrument. *Heights 3 to 7 inches*

155. TARASCAN POTTERY FIGURE *Nayarit, c. 700-900 A.D.*
Seated figure supported on a pointed projection, with stylized arms and legs, earrings and incised coiffure; with black designs in negative technique. *Height 11⅜ inches*

156. TARASCAN POTTERY MALE FIGURE *Nayarit, c. 700-900 A.D.*
Standing male figure with broad legs and body, narrow arms with armbands, and holding an implement in his left hand; with incised coiffure, and nose ring.
Height 13 inches

157. TWO TARASCAN POTTERY FIGURES *Nayarit, 500-900 A.D.*
Seated female figure on four legs with rudimentary limbs, flattened body, and large head with flange ears and small eyes and mouth, with traces of black painted decoration; and a small group of a mother with child. *Heights 4⅛ and 10 inches*

[158]

158. TARASCAN POTTERY FEMALE FIGURE *Nayarit, c. 700-900 A.D.*
Burnished pottery seated figure supported by two struts at the back, with large body, short arms held to her sides, and small head with grooved coiffure; traces of black painted geometric decoration. *Height 20¾ inches*

[See illustration]

159. PAIR TARASCAN POTTERY FIGURES

Ixtlan Region, Nayarit, c. 500-900 A.D.

Male and female cross-legged figures, wearing armbands and elaborate nose rings and earrings, the female holding a bowl to her left shoulder, and the male holding a drum before him: both with traces of black and white painted decoration.

Heights 13⅜ and 13¾ inches

[See illustrations]

160. TARASCAN POTTERY FEMALE FIGURE *Jalisco, c. 500-900 A.D.*

Kneeling female figure holding a child to her left shoulder, with large hands and head, semi-circular ears and ridged coiffure. *Height 15¼ inches*

[159]

[159]

[161]

161. TARASCAN TERRA-COTTA FEMALE FIGURE *Jalisco, c. 500-900 A.D.*
Seated female figure with truncated arms, rounded breasts and elongated head, wearing a skirt and close fitting transverse coiffure, with applied knop decoration on the shoulders and headband; traces of black painted decoration on the face and breasts. *Height 18 inches*

Provenance:

Henry Moore Collection

Exhibited:

City College of New York, New York, *Primitive Art,* 16th September-16th October, 1959

[See illustration]

162. FOUR MEXICAN POTTERY FIGURES *Various Cultures*

Jalisco standing figure with slightly outstretched arms, long pointed nose, disc earrings and wearing a headband; a Jalisco fragment in the form of the head of a man with left arm and shoulder, with rectangular ears, long nose, applied balls of clay on the shoulder, and tall coiffure; a seated figure with rudimentary limbs and right arm held to the crown of the head, large ears, narrow mouth, and with geometric painted decoration; and a musical instrument in the form of a stylized animal with bared mouth, short forelegs, pointed ears, and spirally-twisted body.

Heights 8⅛ to 12½ inches

Exhibited:

For the second figure:

City College of New York, New York, *Primitive Art*, 16th September-16th October, 1959.

163. TWO MEXICAN POTTERY FIGURES *Various Cultures*

Mexican pottery rattle in the form of a standing figure with flattened back, and wearing a robe and transverse headdress and a standing female figure with rudimentary arms, pierced ears, grooved coiffure, and cream painted decoration.

Heights 4⅝ and 7⅞ inches

CENTRAL MEXICO

164. GUERRERO GREENSTONE FROG *Classic c. 300-900 A.D.*

Figure of a crouching frog realistically carved, with circular eye sockets and incised mouth, and brown mottling on the back suggestive of body colouring.

Length 3¼ inches

Exhibited:

M. P. A. 8

M. P. A. 35, no. 55

165. FOUR GUERRERO STONE OBJECTS *Mezcala, c. 300 B.C.-300 A.D.*
Greenstone mask with slit eyes and mouth, ridged eyebrows, and pierced at the top for attachment; a standing figure of typical stylized form with rudimentary limbs, wide mouth, and domed forehead; a stylized head, a fragment from a standing figure; and a small greenstone mask with linear facial details and small drilled eyes.
Heights 2 to 5 inches

166. GROUP OF FIVE MEXICAN POTTERY AND STONE OBJECTS *Various Cultures*
Stone celt with rounded blade; a pottery globular-bodied vessel in the form of a stylized head with applied facial features; a pottery tripod flask with small strap handle and upward-pointing lip; a small pottery group of a mother holding a child; and an Aztec terra-cotta rattle in the form of a standing female figure holding a diminutive figure in her right arm. *Heights 3¼ to 6½ inches*

167. CENTRAL MEXICAN GREENSTONE NECKLACE *Mixteca, c. 900-1500 A.D.*
String of beads carved in the form of stylized serpents' heads, centred by a group of small lozenge-shaped bells.

168. CENTRAL MEXICAN POTTERY VESSEL *Mixteca-Puebla, c. 1000-1500 A.D.*
Tripod vessel with hollow legs in the form of birds' heads, globular body and straight-sided rim, the exterior painted with bands of geometric designs.
Height 6¼ inches

169. MIXTEC (?) ONYX EFFIGY BOWL *Post-Classic from Puebla? c. 900-1500 A.D.*
Squarely-carved bowl in the form of a squatting monkey, its arms raised to grasp its tail which encircles the bowl, its head protruding from its chest, and the eyes painted black. *Height 7⅞ inches*

Exhibited:

M. P. A. 17, no. 51

Palm Beach, Florida, Society of the Four Arts, *Primitive Art from Africa, Oceania and the Americas lent by the Museum of Primitive Art*, March 1964

M. P. A. 43

Cf. Bliss Collection, plate 51

Cf. Covarrubias, plate LIX

Cf. *Summa Artis*, figs. 299-300

[See illustration]

170. THREE AZTEC COPPER BELLS *c. 1100-1500 A.D.*
Bell of ovular shape with loop for suspension, the exterior molded in relief with lines of zig-zag design; another, with ropework and scroll designs; and another, similar. *Heights 2⅛ to 2½ inches*

MEXICO—GULF COAST

171. OLMECOID? SERPENTINE MASQUETTE *Pre-Classic, c. 1 A.D.*
Diminutive mask of a human face with almond-shaped eyes and a downward-turned mouth, flattened nose and square ears, with drill holes through the temples; traces of cinnebar in the eyes. *Height 1½ inches*

172. EAST COAST TERRA-COTTA FIGURE *Remojadas, Classic Veracruz, c. 700 A.D.*
Standing figure of a priest, with his arms by his sides, wearing a square apron, knopped decoration on his shoulders, a pectoral ornament on his chest, and pierced earlobes; his face tilted upwards, with open mouth, and his teeth, eyeballs, and body decorated with black resin. (Head and body probably from different figures)
Height 18⅛ inches

Provenance:

Miguel Covarrubias Collection

173. TWO REMOJADAS POTTERY HEADS *Veracruz, Early Classic, c. 500 A.D.*
Head fragment, the ears pierced with large hollow plugs, with slightly open mouth, narrow eyes, and wearing an elaborate headdress of spiked tiers and surmounted by a bow, with traces of white and asphalt painted decoration; and another head with disc earrings, transverse headdress, and smiling expression. One has stand.
Heights 6⅜ and 10¼ inches

Exhibited:

For the first head:
City College of New York, New York, *Primitive Art*, 16th September-16th October, 1959

[174]

174. OLMEC TERRA-COTTA HEAD *East Coast (Tabasco?), c. 800-300 B.C.*
Dark brown baby-faced style head of unusually large size with domed forehead, the back of the cranium of concave shape, with were-jaguar mouth and slanting pierced eyes. Has stand. *Height 4½ inches*

[See illustration]

MAYAN AREA

175. MAYAN GREENSTONE PENDANT *Guatemala Highlands, c. 700-900 A.D.*
Small pendant carved on one side with drilled circular and linear designs; with holes for suspension. *Height 1⅞ inches*

176. MAYAN STUCCO HEAD OF A MAN *Palenque, Chiapas, c. 500-700 A.D.*
Fragmentary head of a man with narrow mouth and triangular-shaped nose, with grooved and piled coiffure; with shell fragments adhering. *Height 4⅛ inches*

177. MAYAN STUCCO HEAD OF A MAN *Palenque, Chiapas, c. 500-700 A.D.*
Head of a man with slender features, slightly open mouth, slanting eyes and fragmentary pointed headdress. *Height 3⅞ inches*

178. TWO MAYAN POTTERY FIGURES *Campeche, c. 700-900 A.D.*
Fragmentary seated figure of a man, with head and left arm missing; and a standing figure in the form of a whistle, with slender features, peaked headdress, and lower legs missing. *Heights 4⅝ and 5 inches*

179. MAYAN POTTERY FIGURE *Campeche, c. 700-900 A.D.*
Standing male figure with right arm missing and left held in front of his body, wearing a pleated robe and turban-like headdress; with traces of blue painted decoration. *Height 6½ inches*

180. MAYAN TERRA-COTTA GROUP *Campeche, c. 700-900 A.D.*
Whistle in the form of a crouching figure with mask, supporting another figure by his side. *Height 5 inches*

181. MAYAN TERRA-COTTA FIGURE OF A MAN *Campeche, c. 700-900 A.D.*
Rattle in the form of a standing priest, wearing cloak, necklace, and headdress, and holding his hands before him; traces of painted decoration. *Height 8¼ inches*

[182]

182. MAYAN POTTERY BOWL *Campeche, c. 700-900 A.D.*
Deep-sided cylindrical vessel of slightly convex form, the exterior painted in shades of red and brown with the figures of priests wearing plumed headdresses and costumes, and holding emblems before them. *Height 5½ inches*

Exhibited:
M. P. A. 41

[See illustration]

[183]

[184]

183. Mayan Pottery Figure *Campeche, c. 700-900 A.D.*
Seated figure of a priest wearing an elaborate necklace, bracelets, cloak and removable headdress; traces of blue painted decoration. *Height* 5⅝ *inches*

[See illustration]

184. Mayan Pottery Figure *Campeche, c. 700-900 A.D.*
Whistle in the form of a standing priest with arms folded, and with a squatting figure before him, wearing a cloak, necklace, disc earrings, and large headdress; traces of blue painted decoration. *Height* 7⅛ *inches*

Exhibited:

M. P. A. 3, no. 47

[See illustration]

[185]

185. Mayan Pottery Figure *Campeche, c. 700-900 A.D.*
Whistle in the form of a seated figure with crossed legs and arms, neck pendant, elaborate headdress, large disc earrings and applied facial decoration; traces of white painted decoration. *Height 8⅛ inches*

[See illustration]

186. Two Mayan Pottery Figures *Campeche, c. 700-900 A.D.*
Rattle in the form of a standing priest, wearing cloak, necklace and elaborate headdress, and carrying emblems before him; and another, with folded arms, cloak and traces of painted decoration. *Heights 5½ and 8 inches*

Exhibited:

Birmingham Museum of Art, Birmingham, Alabama, *Pan American Exhibition*, 1st February-24th February, 1960

[187]

187. MAYAN POTTERY FIGURE *Campeche, c. 700-900 A.D.*

Standing figure of a man wearing an openwork lunate headdress, disc earrings, necklace with large pendant, and leggings with frontal tab; holding an incense vessel in his right hand, and with traces of painted decoration. *Height* 21⅝ *inches*

Exhibited:

M. P. A. 3, (ill. in cat.).

[See illustration]

188. Five Mayan Pottery Figures *Campeche, c. 700-900 A.D.*
Figure in the form of a kneeling priest on a pedestal, with elaborate headdress and robes, and traces of blue painted decoration; a rattle in the form of a standing figure with large head, cloak and ornaments; another, similar; and two small zoomorphic figures with traces of painted decoration. *Heights 3 to 8 inches*

CENTRAL AMERICA

189. Costa Rican Jade Pendant *Linea Vieja, c. 1100-1500 A.D.*
Blue-green pendant in the form of a double-headed animal with incised decoration on both sides, its back notched to represent the spine, and the body pierced with a suspension hole. *Height 2⅛ inches*

Exhibited:

M. P. A. 35, no. 69

190. Three Costa Rican Pendants *Linea Vieja, c. 1100-1500 A.D.*
Necklace bead in the shape of an angular human head, carved from straited stone; another pendant in the form of a monkey with outward-curving tail; and another in the form of an animal, carved in light green stone. *Heights 1⅛ to 1⅝ inches*

191. Costa Rican Pottery Effigy Jar *Nicoya Peninsula, c. 1000-1500 A.D.*
Three-legged jar with modeled jaguar's head, its mouth bared to reveal fangs, the arms resting on the front legs, and the rim of the jar, head and limbs of the jaguar decorated with elagorate negative-painted designs; some restoration to head.
Height 12¼ inches

192. Quimbaya Terra-Cotta Figure *Colombia, c. 1000 A.D.*
Seated human figure, with arms resting on the knees, square head and flat back, the eyes and mouth indicated by linear incisions, and the forehead and body each pierced with four holes; traces of brown paint. *Height 7⅜ inches*

Cf. Bennett, fig. 17c

103. VERAGUAS GOLD PECTORAL ORNAMENT *Panama, c.* 1000?-1530 *A.D.*
Pendant representing the double-headed eagle, with splayed tail squared at the corners, crescent-shaped wings with decorated undersides, protruding eyes and open beak. *Height* 3½ *inches*

Exhibited:

M. P. A. 5, no. 11, illus. in cat.
M. P. A. 6, no. 18
M. P. A. 10a, 11a, 12a, 13a, 14a,
M. P. A. 35
M. P. A. 43

[See illustration]

194. VERAGUAS GOLD PECTORAL ORNAMENT *Panama, c. 1100?-1500 A.D.*
Pendant in the form of a king vulture with splayed tail and outstretched wings, round embossed body, curved beak and protruding eyes; suspension loop at the rear.

Height 3¼ inches
Weight 73 grams

Exhibited:

M. P. A. 10a, 12a, 15a
M. P. A. 35
M. P. A. 43

[See illustration]

195. VERAGUAS GOLD PENDANT *Panama, c. 1000-1530 A.D.*
Pendant in the form of a small jaguar with elongated tail, with suspension loops under the front paws. *Length* 2⅜ *inches*
Weight 13.75 *grams*

Exhibited:
M. P. A. 35
M. P. A. 43

196. VERAGUAS GOLD PENDANT *Panama, 1000?-1530 A.D.*
Pendant in the form of a jaguar with upturned head, open mouth and projecting eyes; the front paws forming suspension loops. *Length* 1½ *inches*
Weight 10 *grams*

Exhibited:
M. P. A. 35
M. P. A. 43

197. VERAGUAS GOLD PENDANT *Panama, c. 1000?-1530 A.D.*
Necklace ornament in the form of an anteater? with pointed snout and protruding eyes; suspension loops under the front paws. *Length* 1⅛ *inches*
Weight 7.5 *grams*

Exhibited:
M. P. A. 35
M. P. A. 43

[198]

198. VERAGUAS GOLD PENDANT *Panama,* 1000?-1530 *A.D.*
Pectoral ornament in the form of a bat god with tooth-shaped body, flanked by triangular flanges, and with a small knop projecting from the head.

Height 3⅜ *inches*
Weight 57.5 *grams* 1200

Exhibited:

Scarsdale, Studio Workshop, *Pre-Columbian Gold and Jade,* 18th-20th *January,* 1964
M. P. A. 35
M. P. A. 43

[See illustration]

199. QUIMBAYA GOLD NOSE ORNAMENT *Colombia, c. 1000 A.D.*
Flat nose rod of elongated oval form, with a squared notch cut into one side for suspension. *Length 5 inches*

Exhibited:

Los Angeles County Museum of Art, *Gold Before Columbus*, 15th March-15th May 1964, no. 96

M. P. A. 35

[See illustration]

200. COCLE STYLE GOLD PENDANT *Panama, 1000?-1500 A.D.*
Pendant in the form of an animal with young on its back, and both creatures with projecting eyes and tightly-curled tails; a suspension loop on the breast.
Length 1⅞ inches

Exhibited:

M. P. A. 5, no. 46, ill. in cat.

Scarsdale Studio Workshop, *Pre-Columbian Gold and Jade*, 18th-20th January 1964

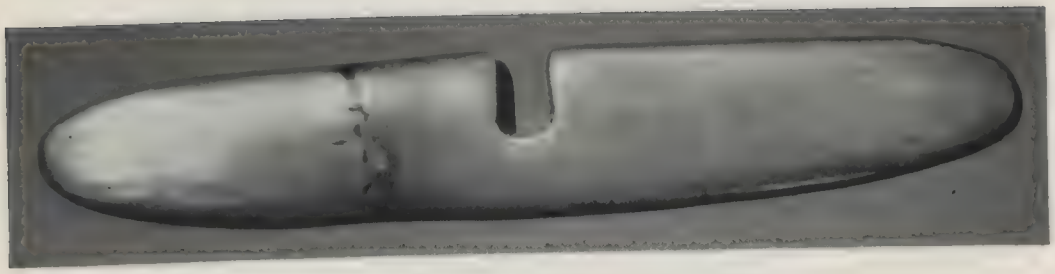
M. P. A. 35

[See illustration]

201. COCLE GOLD PENDANT *Sitio Conte, 1000?-1530 A.D.*
Pendant in the form of a frog with two outward-curving tails, a triangular head and prominent dorsal column. *Length 1½ inches*

Exhibited:

M. P. A. 6, ill. in cat.



[199]

[200]

PERU

202. Two Peruvian Pottery Stirrup-Spout Vessels

Nazca II, c. 200-500 A.D.

Globular vessel painted on both sides in brown, red, black and white with the stylized faces of the feline deity, and linear motives; and a globular-bodied vessel surmounted by the head of a woman, with strap handle connecting the back of the head to the single spout, and painted with red, brown, black and white decoration.

Heights 7 and 7¼ inches

203. Three Peruvian Pottery Vessels *Nazca II, c. 200-500 A.D.*

Small dish with flaring sides and rounded base, the tondo painted with the figure of a bird, in red, brown, black and cream decoration; a deep bowl with slightly waisted sides, the exterior painted in red and brown with a frieze of stylized trophy heads; and another, with flaring sides, and painted in red and brown with an external frieze of geometric designs. *Heights 4¼ to 5½ inches*

204. Three Peruvian Pottery Vessels *Nazca II, c. 200-500 A.D.*

Cylindrical vessel with slightly waisted body and rounded base, the exterior rim painted in brown with a frieze of stylized heads; another, similar; and a small stirrup-spout vessel painted with face motives. *Heights 4⅜ to 6⅜ inches*

205. Three Peruvian Pottery Bowls *Nazca II, c. 200-500 A.D.*

Shallow bowl decorated on the interior with scrolling motives in shades of brown; another, the exterior with a frieze of trophy heads; and another, similar.

Heights 3 to 7 inches

Exhibited:

For the first bowl:

M. P. A. 32

206. Peruvian Pottery Jar *Nazca II, c. 200-500 A.D.*

Cylindrical jar with rounded base, painted with a square and step-fret motif in umber and sienna on a buff ground. *Height 6⅜ inches*

Exhibited:

M. P. A. 3, no. 40

207. PERUVIAN TEXTILE FRAGMENT *Nazca II, c. 200-500 A.D.*
Textile woven in multi-colours with the stylized geometric figure of an animal, infilled with linear and step designs. *Length 35 inches*

208. INCA WOODEN TOMB POST *Ica Valley, c. 900-1200 A.D.*
Rectangular wooden board surmounted by a frieze of six birds with a semicircular perforation beneath, and five step-key projections along the side; traces of vivid red painted decoration. *Height 39½ inches*

Exhibited:

Museum of Modern Art, New York, *Andes Loan Show*, 1954

209. TWO PERUVIAN POTTERY EFFIGY VESSELS *Mochica, c. 500-1000 A.D.*
Effigy head vessel, with downward-curving mouth and wearing a lunate nose ornament, and elaborate headdress with ear flanges, chin strap and centred in the forehead by the relief head of a juguar, with traces of painted decoration; and another, similar. *Heights 5⅝ and 7¼ inches*

210. PERUVIAN POTTERY VESSEL *Mochica, c. 500-1000 A.D.*
Anthropomorphic vessel in the form of a squatting female figure with rotund body, wearing a cloak and headband, the tassels of which she holds before her; traces of painted decoration. *Height 12⅛ inches*

211. TWO PERUVIAN POTTERY EFFIGY VESSELS *Mochica, c. 500-1000 A.D.*
Stirrup-spout effigy vessel in the form of an owl with large eyes, rounded features and traces of painted decoration; and an effigy vessel in the form of two frogs surmounting each other, with cream and brown painted decoration, the stirrup-spout missing. *Heights 5¼ and 10¼ inches*

Cf. Chicago, p. 30, fig. 2 (*for the second vessel*).

212. TWO PERUVIAN POTTERY EFFIGY VESSELS *Mochica, c. 500-1000 A.D.*
Single-spout effigy vessel in the form of a crouching zoomorphic figure holding a vessel before him, with a cloak, disc earrings, close-fitting headdress with chin strap, and traces of painted decoration; and another vessel in the form of the upper half of a male figure, carrying implements, and wearing an elaborate headdress with flanges and jaguar head in relief, with traces of painted linear decoration. *Heights 9 and 9½ inches*

[213]

213. PERUVIAN POTTERY EFFIGY VESSEL *Mochica IV, c. 500 A.D.*
Pale buff-coloured head jar in the shape of a fanged deity with round eyes, protruding ears and deeply-lined cheeks; wearing a headdress in the form of a snarling jaguar and surmounted by a funnel-shaped lip. *Height 8½ inches*

Provenance:

Herbert Spinden Collection
Wasserman Collection
Nathan Cummings Collection

Exhibited:

M. P. A. 43

[See illustration]

214. GROUP OF EIGHT POTTERY OBJECTS *Various cultures*
Mochica effigy vessel fragment, in the form of a human head with fangs, headdress and jewelry, and traces of painted decoration; a pair of Colombian vessels with depressed globular bodies and pierced lug handles; a Colombian vessel with globular body and applied decoration; an Ecuadorian whistle in the form of a crouching animal; an Ecuadorian seated female figure; a Venezuelan standing figure; and two other pieces. *Heights 2¾ to 5 inches*

215. PERUVIAN TEXTILE FRAGMENT *Chancay, c. 1000-1500 A.D.*
Rectangular textile fragment decorated in shades of yellow, red, brown and black, with large and diminutive stylized feline figures within geometric borders.
Length 30½ inches

216. TWO PERUVIAN TEXTILE FRAGMENTS *c. 1000-1500 A.D.*
Chancay square fragment decorated in black, orange and brown with the stylized figure of a warrior, with pronged headdress, carrying spears, and with emblems by the side; and a Tiahuanaco rectangular fragment decorated in red, blue, gold and brown with panels of geometric motives. *Lengths 6 and 14½ inches*

217. PERUVIAN BRONZE KNIFE *c. 1400-1550 A.D.*
Knife (*tumi*) of typical form, with propeller-shaped blade, cylindrical haft, and disc terminal surmounted by the figures of an amorous couple. *Height 6¼ inches*

Exhibited:

M. P. A. 4, no. 63
M. P. A. 5
M. P. A. 6

218. PERUVIAN CLOTH COCA BAG *Ocoña or Acari Valley, Southern Peru*
c. 1450-1550 A.D.
Cloth bag decorated with three vertical strips of woven patterns, the top gathered with cross-stitching, and a tasseled fringe along the underside. *Height 26 inches*

Note: Coca was reserved only for chiefs or other persons of high rank in pre-Conquest and early Colonial times. There are no representations of women ever taking coca.

219. PERUVIAN ALABASTER HAND FRAGMENT
Stylized hand, upper fingers missing, pierced with drill holes and carved overall with linear and meander designs. *Height 5 inches*

220. THREE PERUVIAN POTTERY STIRRUP-SPOUT VESSELS *c 1000-1500 A.D.*
Chimu vessel with depressed globular body, the upper half molded with bands of linear and scroll designs, and the handle surmounted by the diminutive figure of a duck; another, the shoulder molded with wave motives, and the handle with a frieze of stylized birds' heads, with lug handles by the sides; and an Inca square-bodied vessel, surmounted by the seated figure of a man with large head and peaked headdress. *Heights 7½ to 8⅜ inches*

221. PERUVIAN POTTERY STIRRUP-SPOUT VESSEL *Colonial Period*
Black-ware vessel with globular body in the form of a feline head, with projecting triangular ears, large circular eyes and downward-curving whiskers.
Height 8⅛ inches

222. THREE PERUVIAN POTTERY VESSELS *Colonial Period*
Vessel with globular body molded on both sides in relief with the figure of a man seated before a stylized table and holding ears of corn in his hands; another vessel, similar, molded in relief with a figure holding implements and wearing a large horned headdress, with a background of stippling, and ridged edges; and vessel with tall cylindrical neck, strap handle, and three conjoined circular and hemispherical bodies molded with stippling and linear motives. *Heights 6¼ to 7¾ inches*

223. THREE PERUVIAN POTTERY STIRRUP-SPOUT VESSELS *Colonial Period*
Vessel with depressed globular body molded in relief with the reclining figures of jaguars; another, surmounted by a standing figure with naturalistic facial features, nose-ring and long grooved coiffure; and another vessel, in the form of a stylized seated figure. *Heights 6⅞ to 8¾ inches*

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